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THE  
ARTIST'S VADE MECUM;  
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AS

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To which is prefixed,

An ESSAY on DRAWING:  
WITH  
INTRODUCTORY RULES for the Use of LEARNERS:  
IN WHICH

The First Principles of that useful and noble Art are explained in such  
Manner that it may be attained in a short Time without a Master.

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Printed and Published according to Act of Parliament:

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1762

1762 A.D









ON THE

## ART of DRAWING, &c.

**D**RAWING is the Art of representing by Lines and Shades, the Figure of any thing seen in Nature, or whatever form we conceive in Idea; it is the noblest Operation of human Ingenuity, and may certainly be reckoned among the Qualifications, which are the Characteristic of a Gentleman. The Study of it ought to be encouraged in every Youth, whatever Station of Life he may be placed in; for besides it's great Use to all Persons concerned in the way of Art, it must be extremely agreeable to a Gentleman to Sketch a fine Building, beautiful Prospect, Piece of Art, or uncommon Appearance in Nature. Besides Drawing enables us to see things, in a plainer and clearer Manner, and remember their Form, Shape, and other Circumstances much better than can possibly be done without a Knowledge in this Art. In all Ages it has been carefully cultivated by the most polite Nations; and the great Men who have excelled in it, have been honoured by the Protection of those Kings and Princes who had a Taste for the Liberal Arts. It sets before us the most magnificent Buildings, the most delightful Gardens, the Beauties of Art, or the Productions of Nature, in so strong and just a Light, that one might imagine one's self on the Spot; and this in a Language understood by all Mankind.

The Implements for Drawing, are smooth-grained Charcoal, Black-Lead Pencils, red, black, and white Chalk, a Porte-Crayon, Hair Pencils, Crow-Quill Pens, Indian Ink, a Ruler, and a Pair of Compasses.—Charcoal is proper to sketch with, as any Strokes made with it may be brushed out with a Feather if wrong, and the Black Lead Pencil gives the correct Out-Line; Red Chalk is proper to draw large or Academy Figures with, and Black Chalk the same, especially on colour'd Paper, where the Lights put in



with white Chalk has a beautiful Effect.—It is best to begin drawing from some of the least complex Examples as they are placed in this Collection. Every thing should be drawn at first with Strokes just visible, and afterwards corrected by altering what is amiss made as like the Original as possible. In this Manner a Learner should draw the several Features, in different Positions well, before he attempts an Entire Head or Face: for he cannot do the whole together, until he is Master of the Parts. This done, draw Faces and Heads, from some in Out-lines only, sketch the Out-line and finish from the same shaded. Before I proceed in this Particular, I will here give the most approved Proportions of a Face and Head, and the better to understand it, shall describe one viewed in front; in which Position it's Out-line makes nearly the Shape of an Egg divided by Lines, as in the Examples. The upper Division for the Hair, then to the Top, and next to the Bottom of the Nose, the lower one to the Chin. This last Part is subdivided equally into three; the uppermost is the Distance between the Nose and Mouth. The Breadth is divided into five equal Parts, of which one is the Eye, another the Distance between the Eyes, from the Outside of the Eye to the Side of the Face is another Part, the Mouth is a little more than one, the Nose a little less. The Eye, in front, is divided into three, one of which is the Pupil or Sight; the Ear is the Length of the Nose.

One of the greatest Beauties in drawing a Face, and which is absolutely necessary to it, is to place the features truly in their Places; that is, the Middle of the Forehead, the Nose and the Mouth, exactly under one another in a Line, and the Eyes on a Line, properly crossing that on which the Forehead, Nose, and Mouth are placed: If you would see how these Lines curve in the several Attitudes the Head may be put into, there is a very ingenious Method of doing it, by getting a Piece of Box or other smooth-grained Wood, turned in the Shape of an Egg, make a streight Line on this Piece of Wood from the Middle of the Top to the Middle of the Bottom; then make cross Strokes on it at  
the



the proper Distances (as before directed in speaking of the Proportions of the Head,) for the Eyes, Nose, &c. and by setting this Piece of Wood in Variety of different Attitudes, you will see how the Lines curve on those Occasions, and according to those Curves you must place and turn the several Features. By this means, I think you will easily understand this Rule for placing the Features properly, which is one of the most difficult Points, and at the same Time so absolutely necessary, that it is impossible to do any Head well without it: And next proceed to Hands, Feet, &c. and for due Proportions of which, see the Examples: After you draw these Parts well and with Ease, try an entire Figure, of which I shall here give you the most approved Measures and Proportions.—The Antients commonly allowed Eight Heads to their figures, but we ordinarily divide the figures into Ten Faces; that is to say, from the Crown of the Head to the Sole of the Foot, *viz.* from the Crown to the Forehead, one Third of a Face. The Face begins at the Root of the lowest Hairs upon the Forehead, and ends at the Bottom of the Chin.—The Face is divided into three proportionable Parts; the first contains the Forehead, the second the Nose, and the third the Mouth and the Chin; thence to the Pit betwixt the Collar-bones, two Lengths of a Nose; to the Bottom of the Breasts, one Face; to the Navel, one Face; to the Genitories, one Face; to the upper Part of the Knee, two Faces; the Knee contains half a Face; to the Ankle, two Faces, to the Sole of the Foot half a Face. A Man's Arms stretched out, is, from the longest finger of his right Hand to that of his left, as broad as he is long; from one Side of the Breasts to the other, two Faces: The Bone of the Arm, called *Humerus*, is two Faces; from Shoulder to Elbow, thence to the Root of the Little-finger, the Bone called *Cubitus*, with Part of the Hand, contains two Faces; from the Box of the Shoulder-blade, to the Pit betwixt the Collar-bones, one Face; the Sole of the Foot is the Sixth Part of the figure; the Hand is the Length of a Face; the Thumb a Nose, &c. Those measures are general, but liable to Exceptions, varying



varying from the Quality of Persons and Movement of the Muscles. Be careful to make a just Symmetry and harmonious Correspondence in the whole figure, not one Leg or Arm bigger or longer than the other, not the shrivelled face of old Age with the plump Lips of Youth, the Body of a *Bacchus* with the Limbs of an *Apollo*; or the Shoulders of an *Hercules* with the Waist of a *Fribble*. It is proper here to take Notice of how great Advantage to a Person who would draw a Human figure well, it is to understand something of the Anatomy of it; I mean so much of it as relates to the Bones and the Muscles; and, as appears externally: More than this would be to him mere Matter of Curiosity; but thus much is worth the Pains of every one to become Master of, who is ambitious of knowing the foundation of the Art; for it will be a Means of giving Grace, Strength, and Beauty to his Figures, and he will be able to express the proper Parts of the Limbs, which principally operate in every Action; not blindly, and by Chance, but with Truth and Certainty; which is esteemed by every one, who is best able to judge, one of the greatest Beauties in a Figure: There is a proper Work for this Purpose, entitled, *A Compendious Treatise of Anatomy, adapted to the Arts of Painting and Design*; in which so much only as is necessary to the Painter, with a concise Explanation of it, is collected together from the more minute Parts, which are necessary to the Surgeon or Anatomist; sold by *R. Sayer*, at the *Golden-Buck*, in *Fleet-Street*.

In Drapery, cloath your Figure properly and elegantly, and neither with some Moderns, by massy folds, lose Sight of your original Intention, nor by servilely copying the Ancients, imitate wet Linen; and it will be a great Help to proportion, if whatever is intended for Cloathing be sketched naked; of which preserve as much as possible, yet carefully avoiding the above Extremes.

Next in Course, tho' first in Art, is the Expression of the several Passions of the Soul, which is the most difficult and beautiful



tiful Parts of this Art. M. *Le Brun*, who has treated this Subject with great Success, says, that Passion is a Motion of the Soul, which makes it follow what it thinks good, and fly from that which it thinks hurtful ; and what causes any Passion in the Soul, produces particular Actions in the Body ; in the Face it more particularly shews what it feels, which for that Reason is called the Mirror of the Soul : The most capital Subjects extant of this Kind are M. *Le Brun's Expressions of the Passions of the Soul*, where the principal Passions are beautifully expressed by that great Master, in Heads almost as large as the Life, with an Abstract of his Discourse on each of them : These Heads, besides their Usefulness in this Particular, are likewise some of the best Examples to draw after, either in red or black Chalk, that are to be met with : Sold by *R. Sayer*, at the *Golden Buck*, in *Fleet-Street*.

The Out-line conquered, our Advice, touching Light and Shadow, might almost be spared ; so shall only say, in the Examples before you, cover not the Light too much at first, for that will throw a Gloom over your Drawing, and cannot easily be effaced : On the contrary, if your Lights are too open, you may advance on them with Shade at Pleasure. In Composition so dispose your Objects, that both Light and Shade may fall in Mass, and be careful that your Principal be placed to Advantage when you copy Nature (the noblest School for Art) : Observe the Operation of Light, which considered and observed from its Fountain, will alone instruct, being unerring in it's Progress, and rendering the Beings most conspicuous nearest to our View.

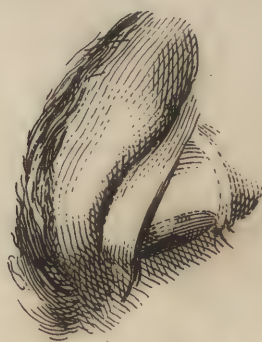
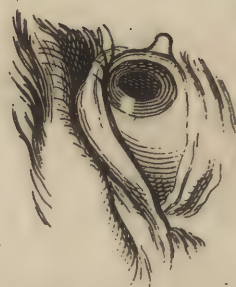
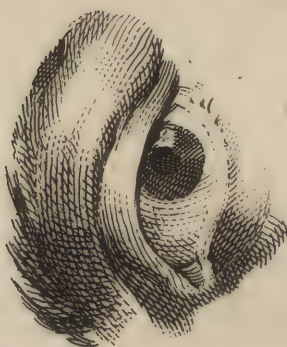
Thus far relates to the human Figure and it's immediate Appendages, which are the most difficult and important Subjects of this Art. There are, however, other Parts which merit the Regard of the Learner. The drawing Flowers, Fruits, Birds, Beasts, and the like, might be the Subject of some of your first Attempts, not only as it is a more pleasing Employment, but as it is an easier Task than the Drawing of Faces, Hands, Feet, and other



other Parts of the human Body, which require not only more Care, but greater Exactness and more Judgment. There are but few particular Rules for your Instruction on this Head; you have Variety of Examples in this Collection, which copy with great Care and Exactness, and be sure to make a correct Outline before you begin to shade. Drawing of Landscapes, Buildings, &c. for a Gentleman, is the most entertaining and useful in the whole Art: To be able on the Spot (as is before observed) to take the Sketch of a fine Building, or beautiful Prospect of any curious Production of Art, or uncommon Appearance in Nature, or whatever else may present itself to view on our Journeys or Travels, in our own or foreign Countries, may be thus brought home and preserved for our future Use, either in Business or Conversation; and is the best Method of bringing to Mind again those Beauties that have once charmed us. Trees or Houses, though of the same Size, will appear otherwise, according to their Nearness or Distance; those at a Distance appearing less than those on the fore Ground, and those that are farther off yet less. This Proportion you must be careful to represent accordingly, because it is that which principally gives the Appearance of Distance, and is one of the greatest Beauties in a View or Landscape, as may be seen by the Examples annexed, and are best inculcated by the Appearance of Objects according to their Situation in Nature.

The foregoing Rules are necessary to be known, and will readily advance a Student; therefore he who intends the imitative Arts for his Profession, should well attend to them.—But the Gentleman who means no further from his Pursuit than an Accomplishment, may be less solicitous in the Discipline of Rule; since though he become no great Proficient, a Taste only will enable him to judge properly of the Works of such eminent Masters who have or may hereafter improve the GRAPHIC Arts.

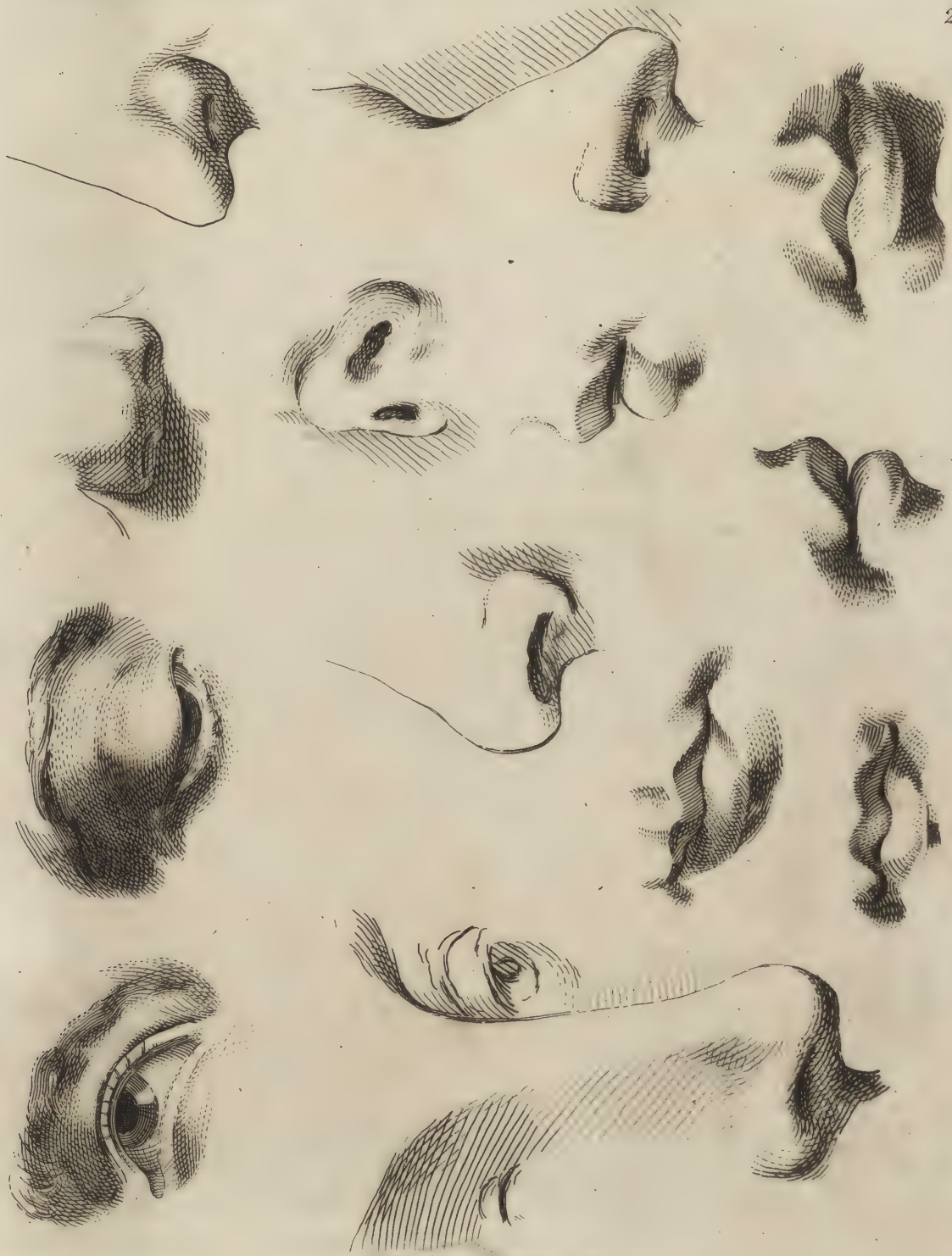








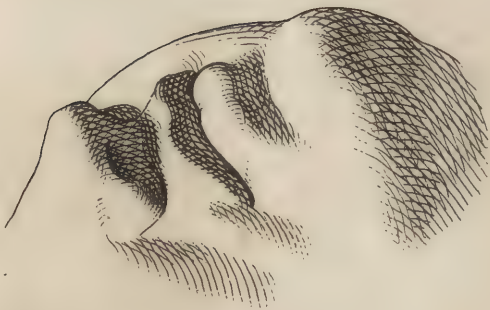
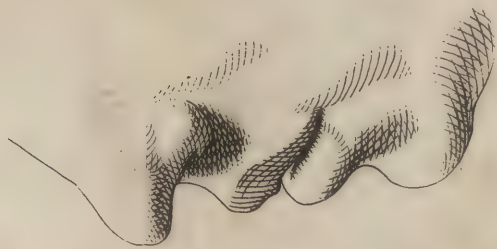
















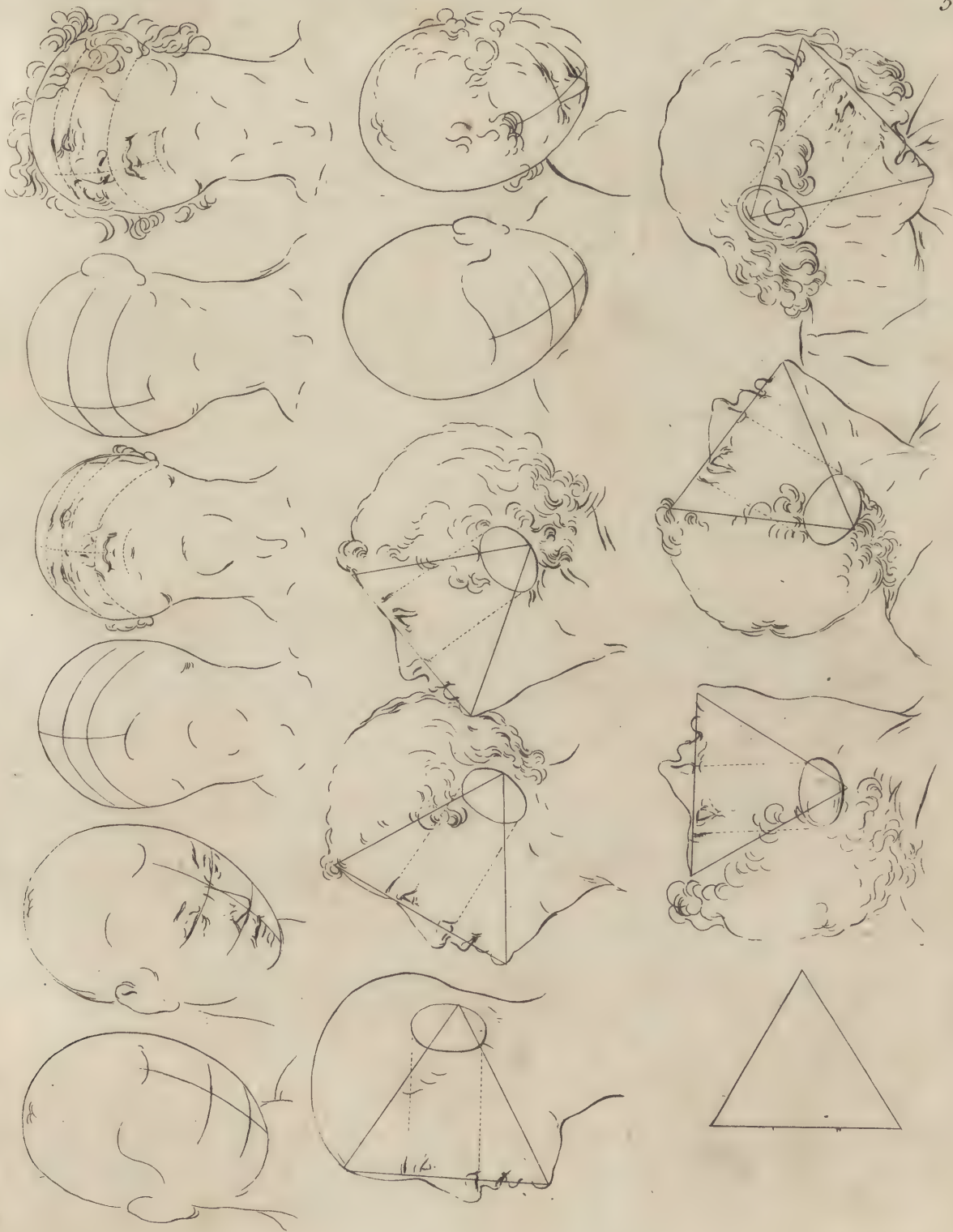








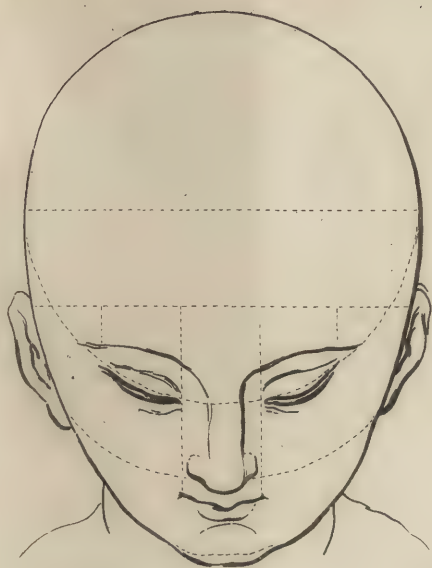








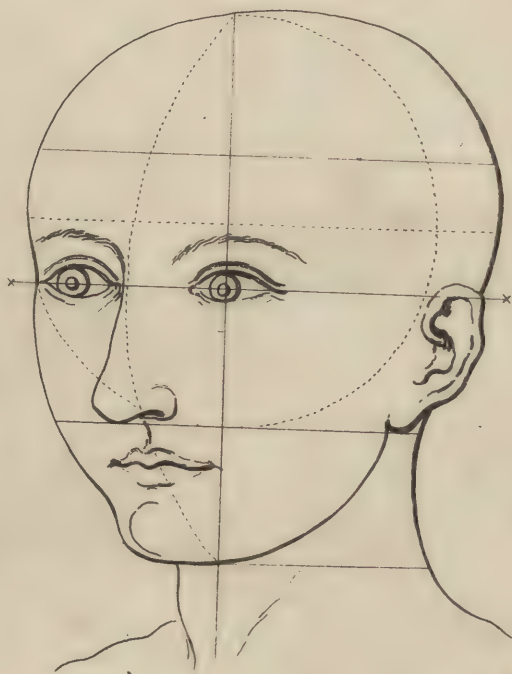
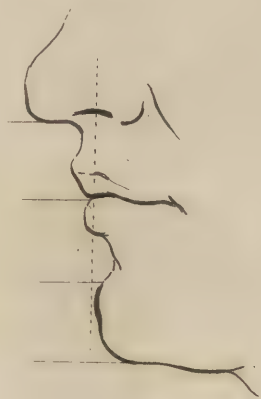
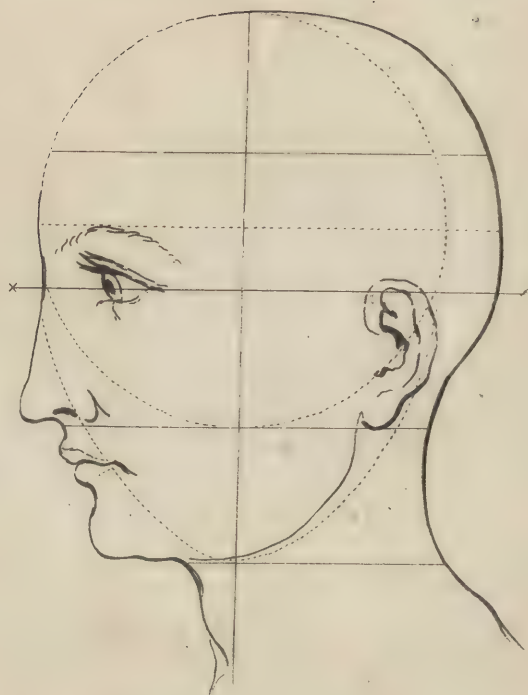
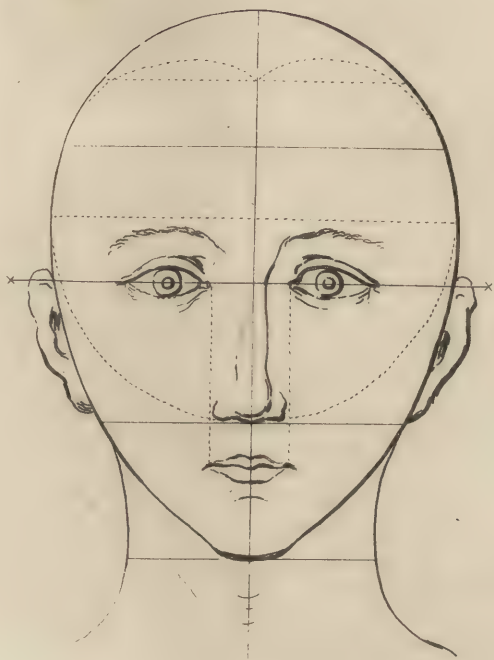




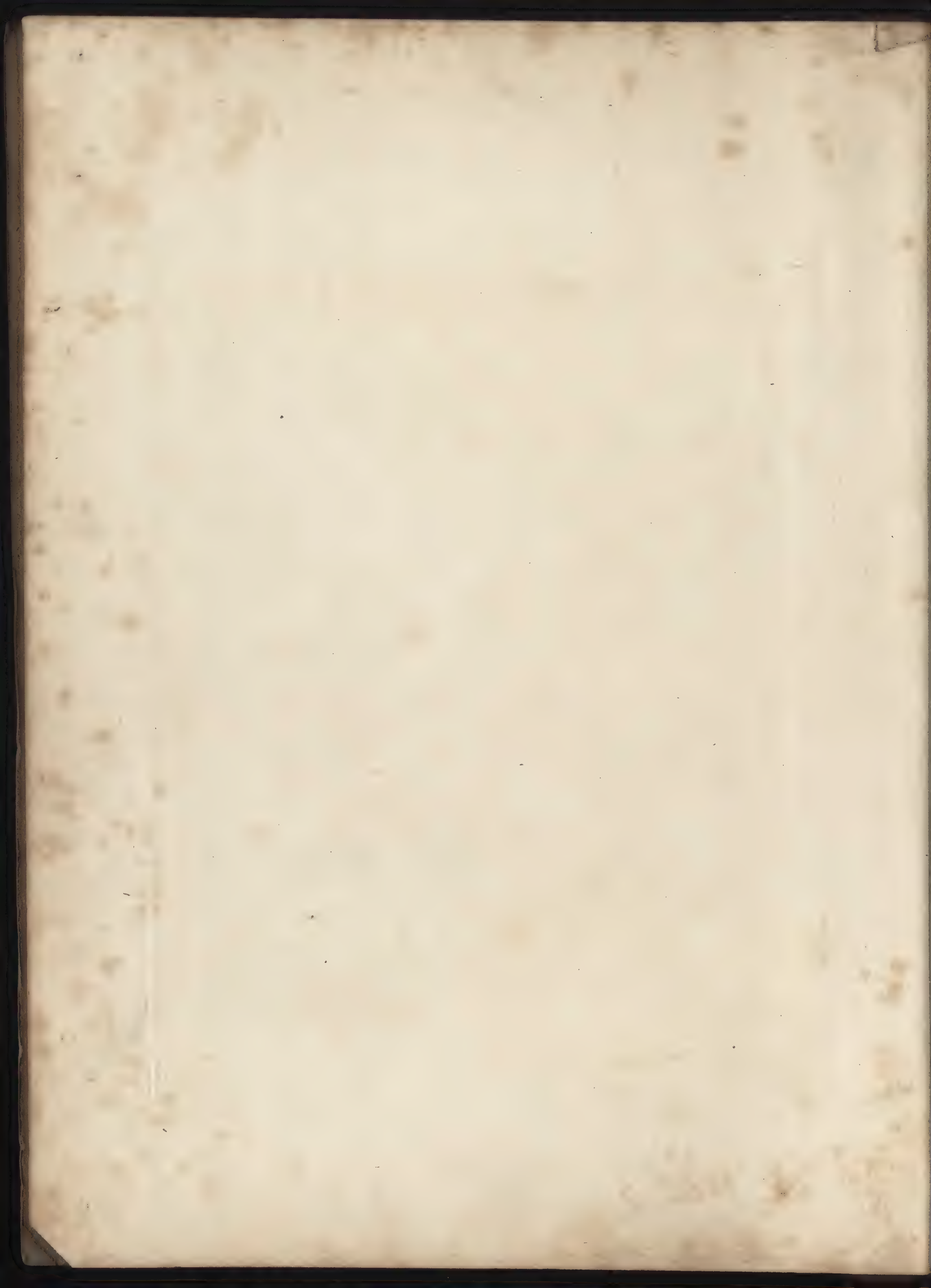




































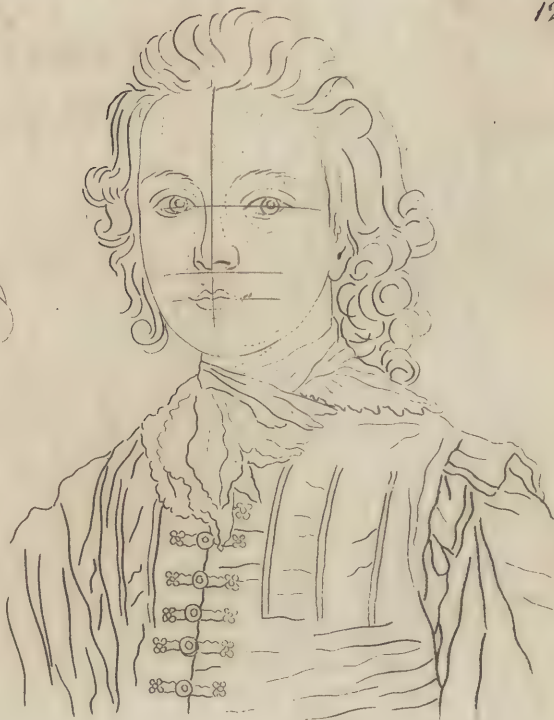
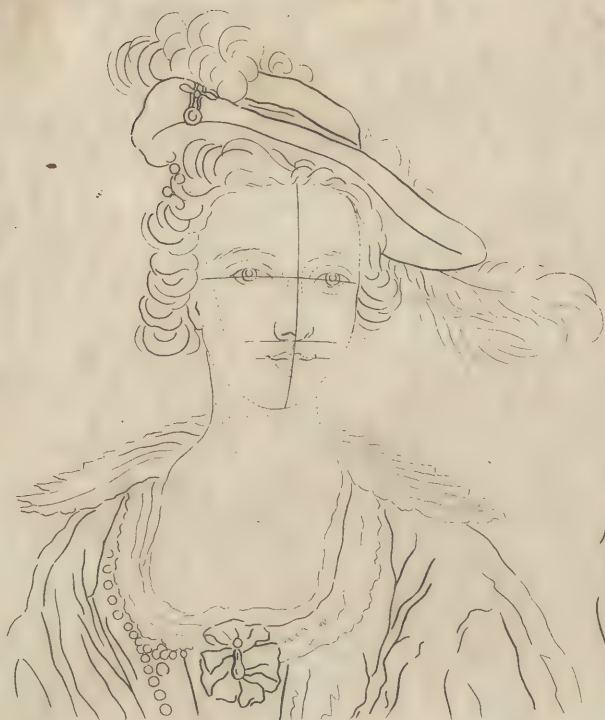


























































































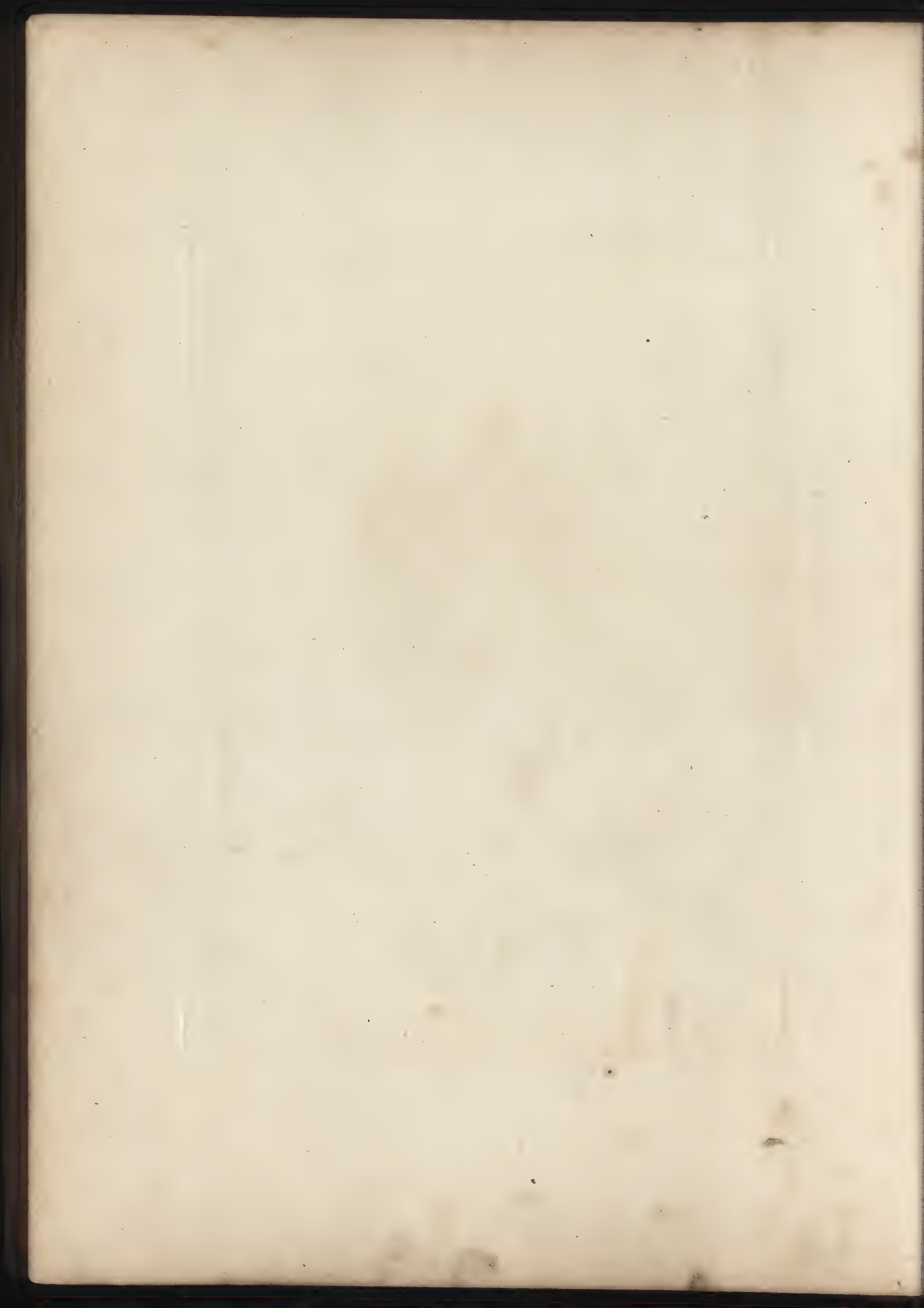






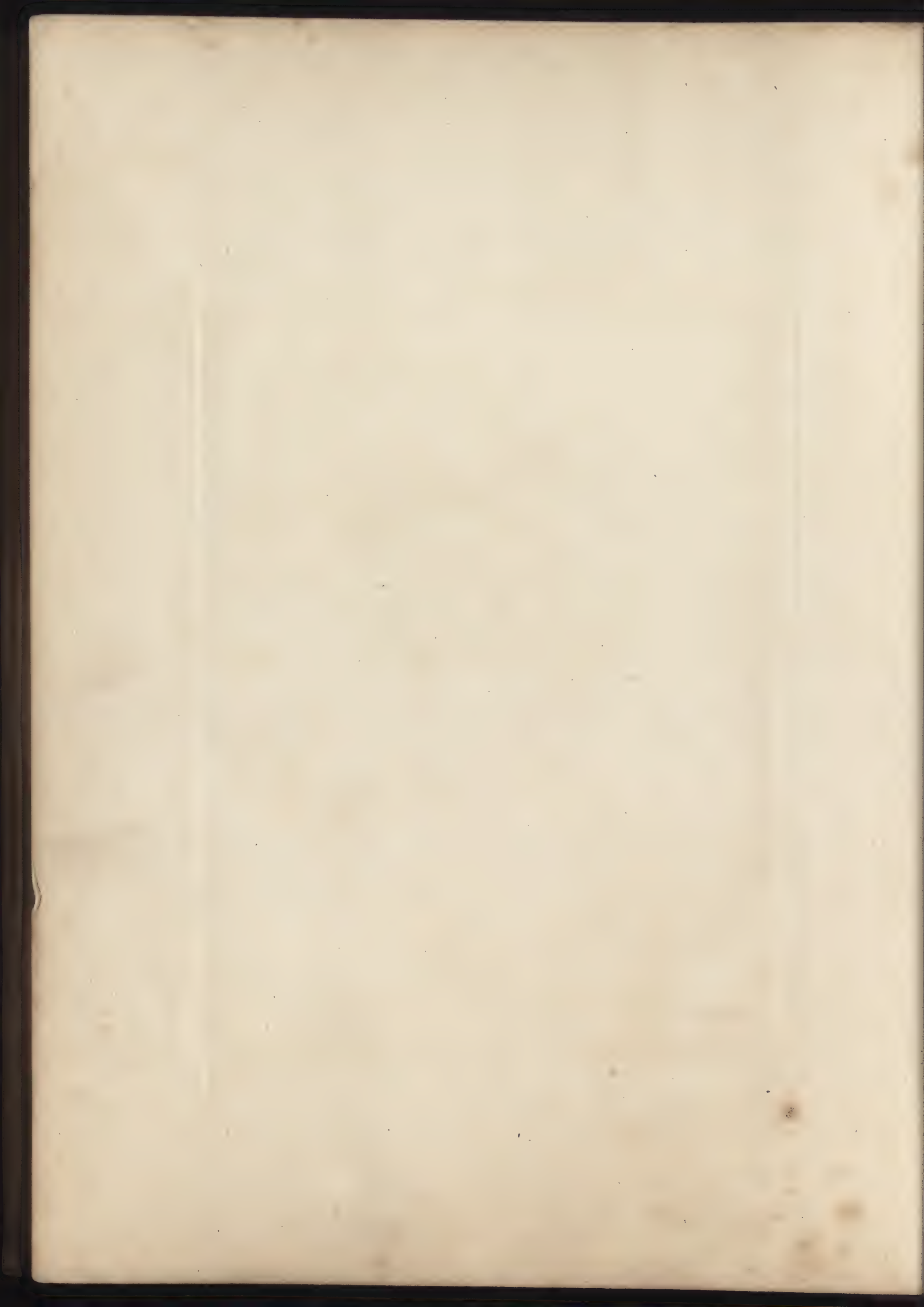






















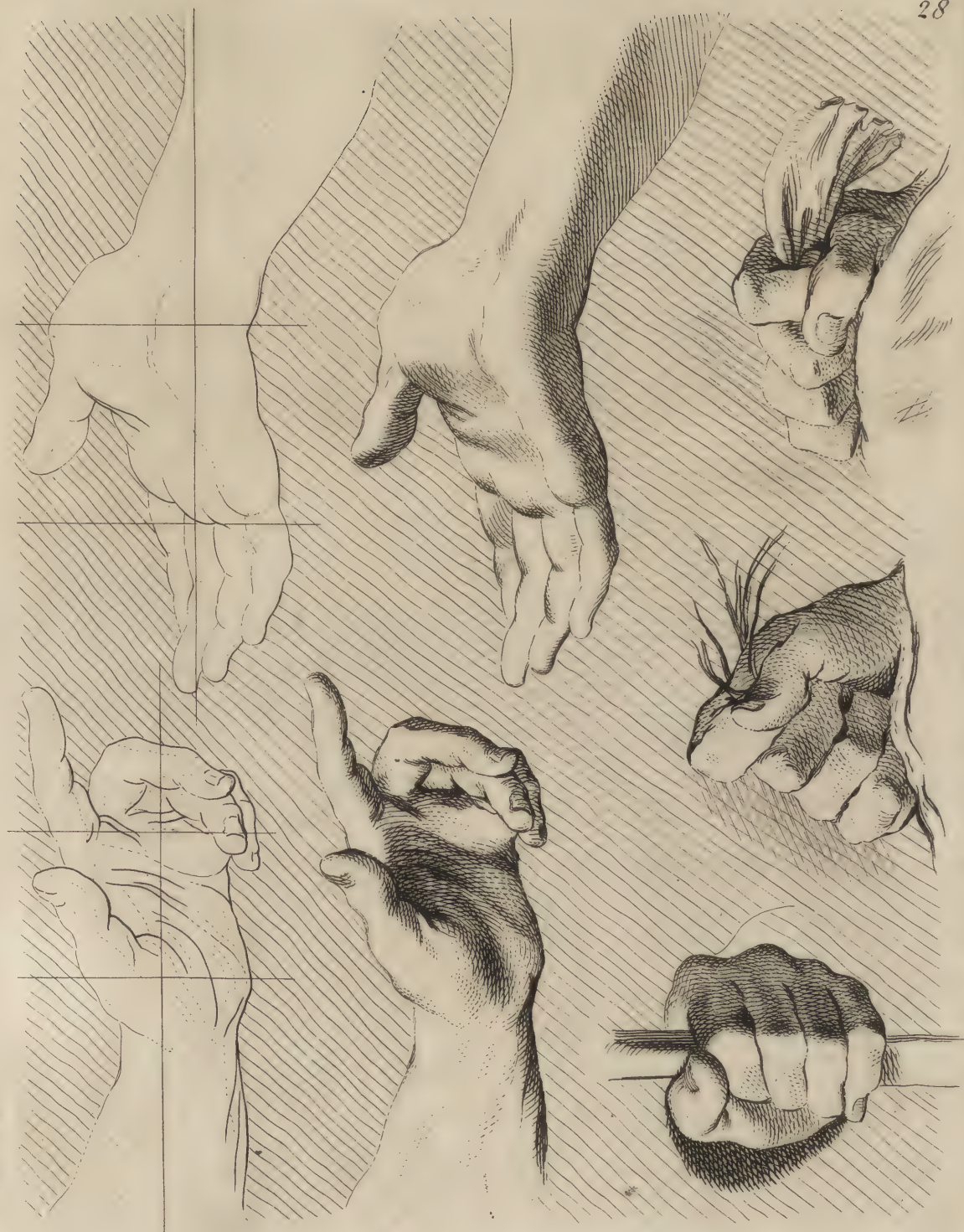














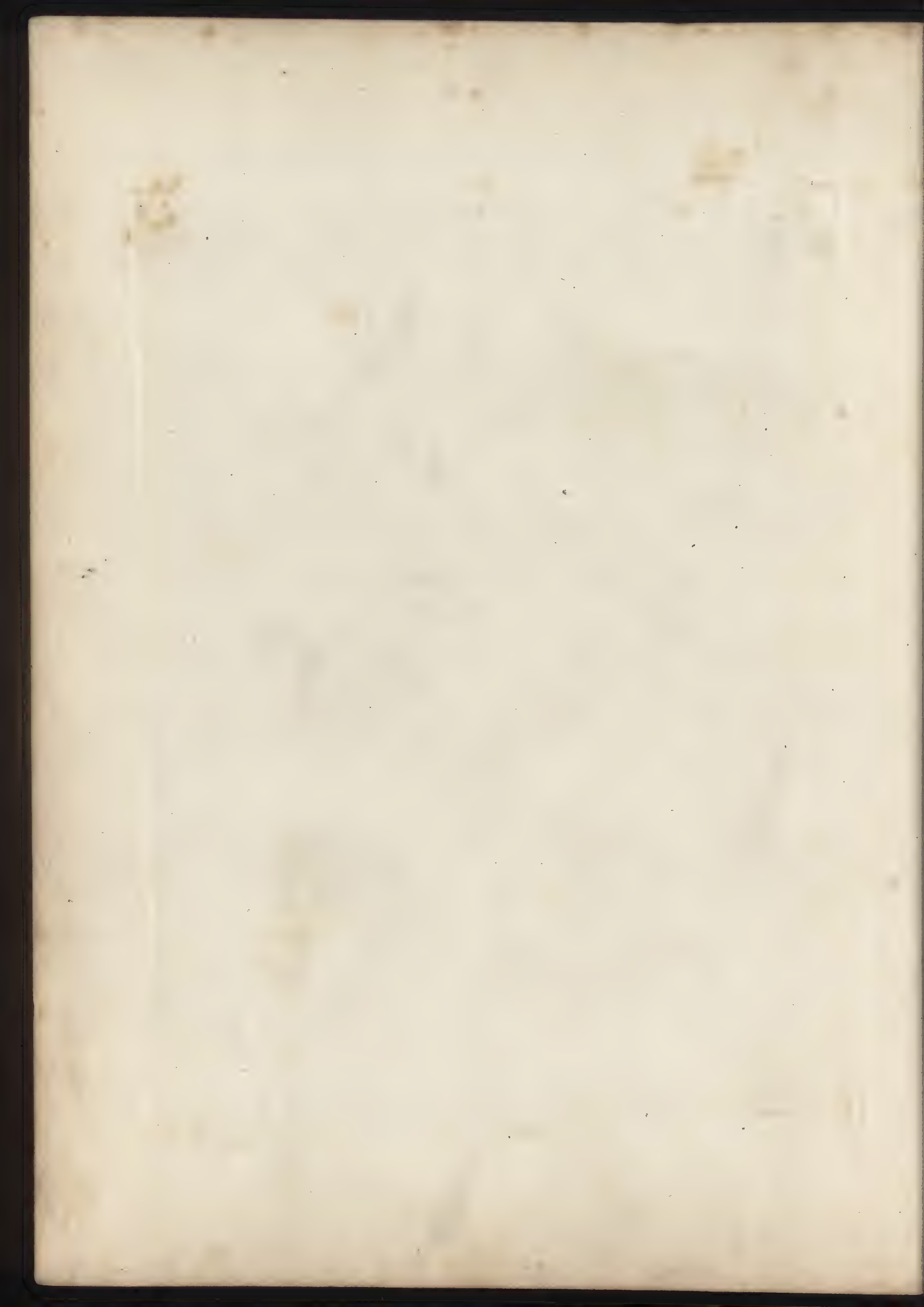


























































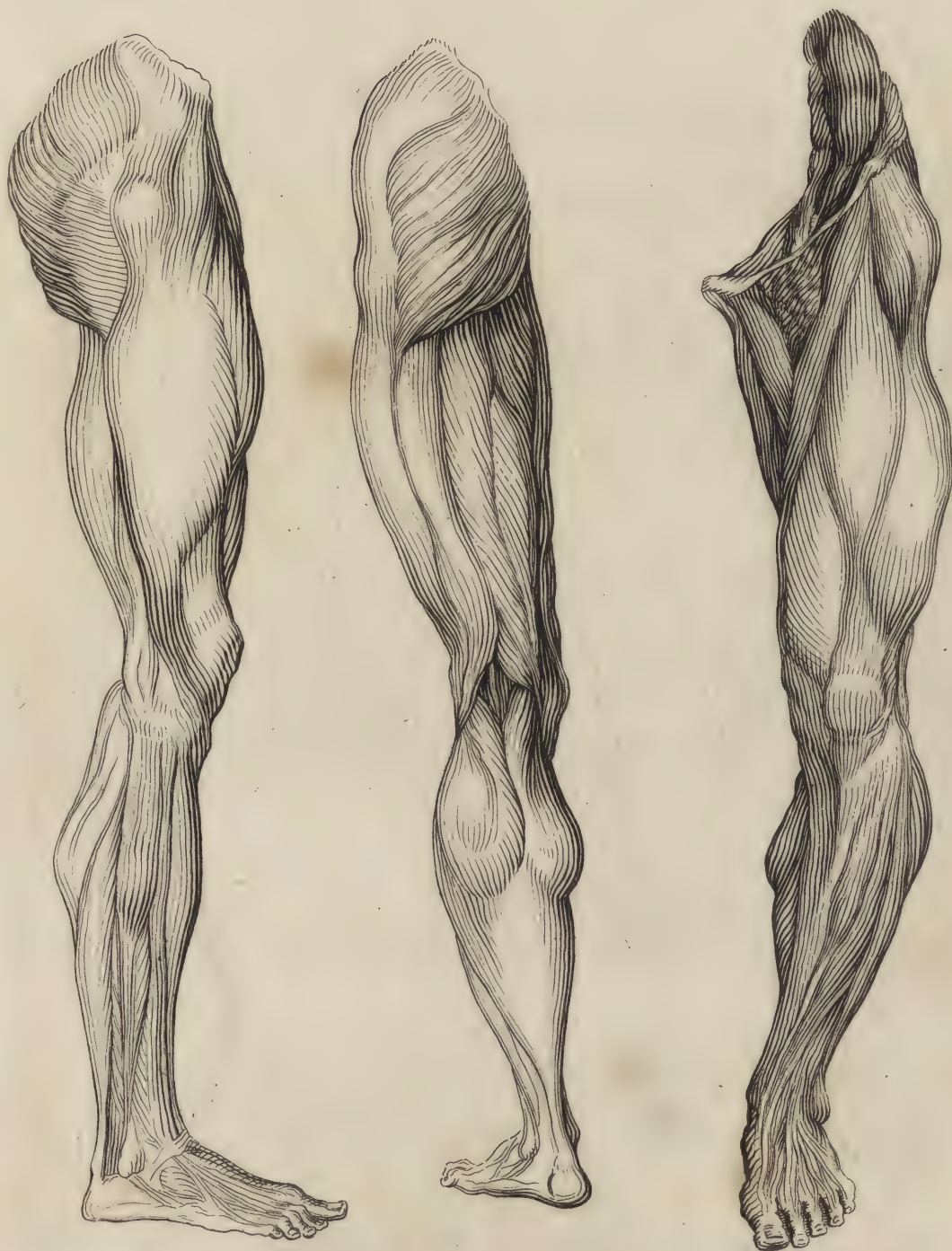








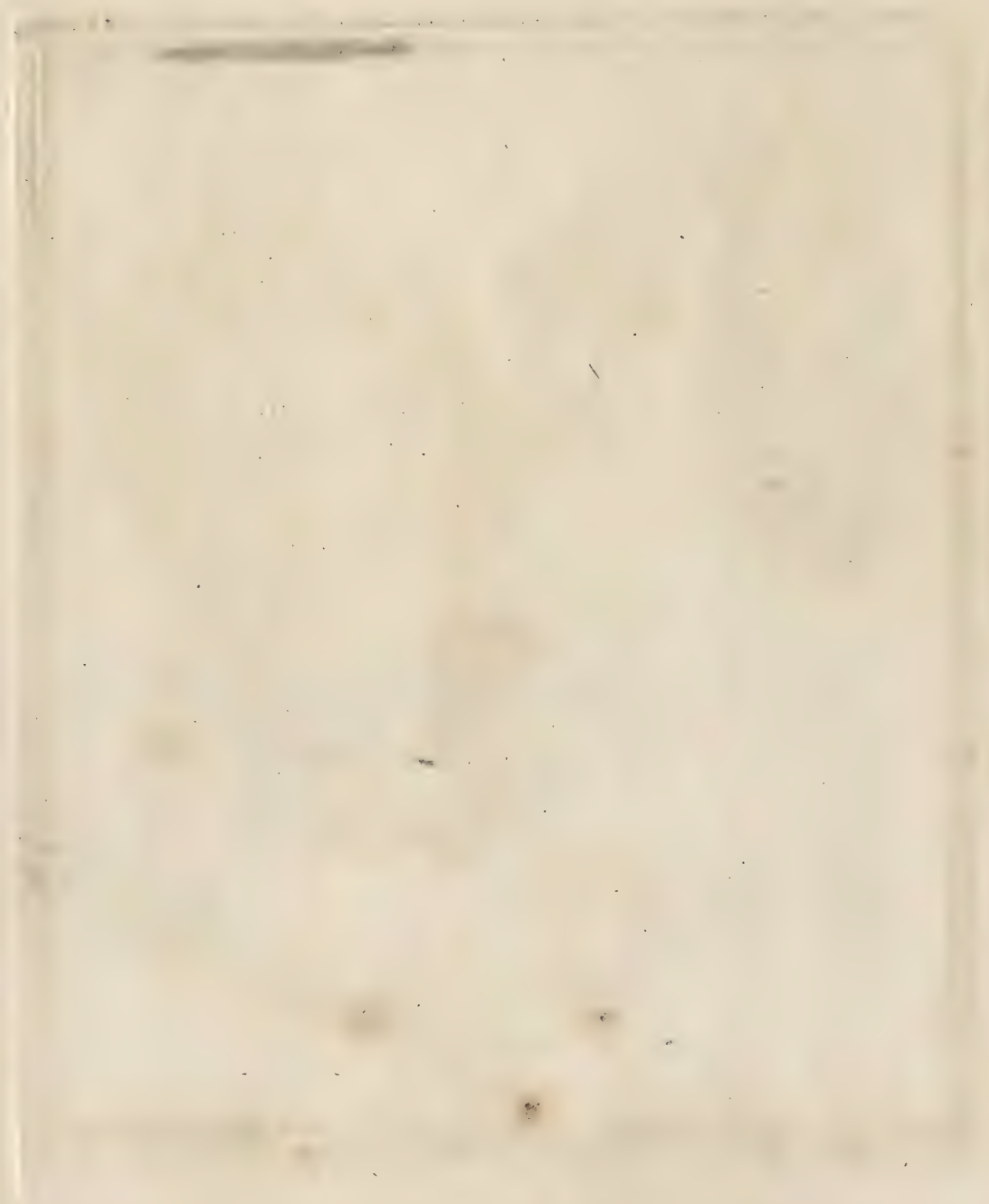




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*From the Farnesian Hercules.*







*Apollo Pytheus,  
from an antique Statue in the Vatican.*







*Faunus, from an antique Statue at Rome.*



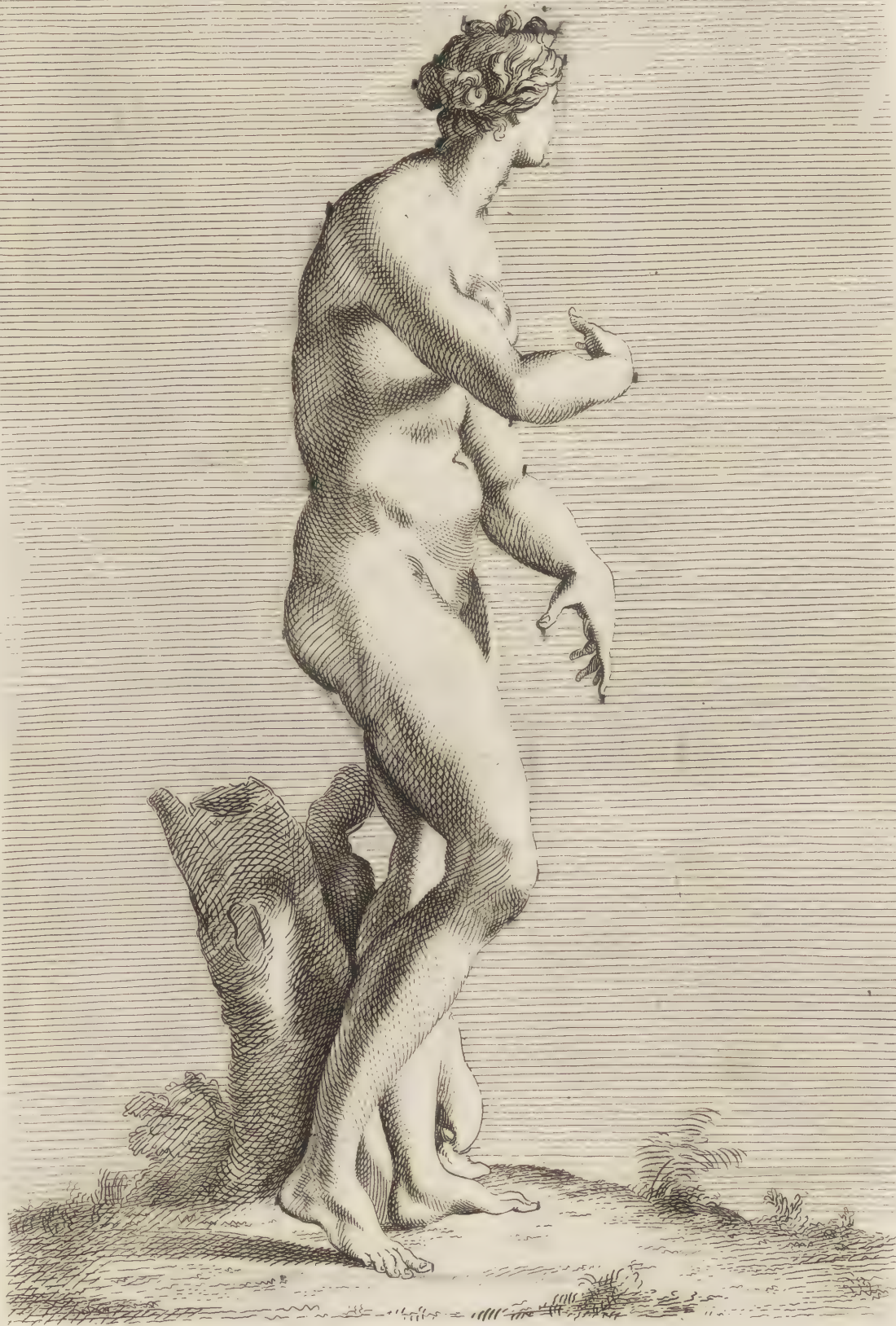




*The Gladiator, from an antique Statue at Rome*







*From the Venus de Medicio.*







*Marcus Aurelius,*  
*from an antique Statue in the Capitol at Rome.*







C. Naoure del.















































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W. Walker Inv.







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W. H. W. del.  
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Ravenel's Scrap. 1753













From an Original Drawing of the same Size, by P. Tillemans, & Engraved by S. Ravenet  
 London Printed for & sold by Robt. Sayer, at the Golden Buck, opposite Potter-Lane, Fleet Street.















De



















*H. Stevens sculp*







London, Printed for Robt Sayer, Print & Stationer, in Pall Mall, near the Theatre Royal, in the Strand.

From Nature.















*P. Bonatzsch sculp.*

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*C. Fennel Delin.*











Stained Glass



a The Large Stag Beetle, b The Large Yellow Cuckoo Butterfly, c The Common half Mourner,  
d The Elephant Moth, e The Large Blue Moth,  
f London Printed for Robt. Sayer, Prince & Mapeller, opposite Fetter Lane, Fleet Street.

Revd. ed.







a. The large willow moth. b. The bind weed moth. c. The greater tiger. d. The oak moth. Hemorrh. caterpillar.  
 e. The purple & white tree moth. f. Gold spotted tiger. g. The winter & spring moth.

Engraved del.







Hemerich Sculp.

a The Ermine Moth & Calligrapher a Chinese lateralis, d The Cicada, with y, r, h, o  
of the wing, brown & black spots as a kind of fly.

Rowel del







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*Pillemont Inv.*







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*J. Guss. Dixer.*



*Pirelle del.*









*J. Goussier Dirac.*



*Perelle del.*









Chat. Tm. delin.

H. I. Roberts Sculp.









Chateaurin Inv. delin

H & I. Roberts Sculp















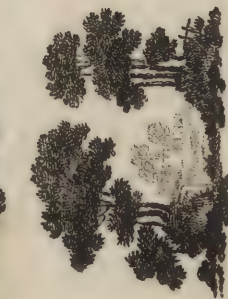
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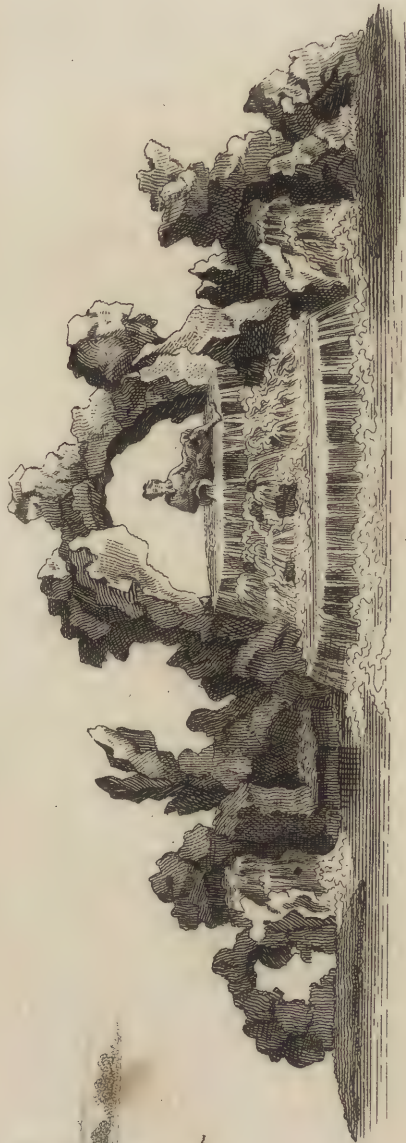
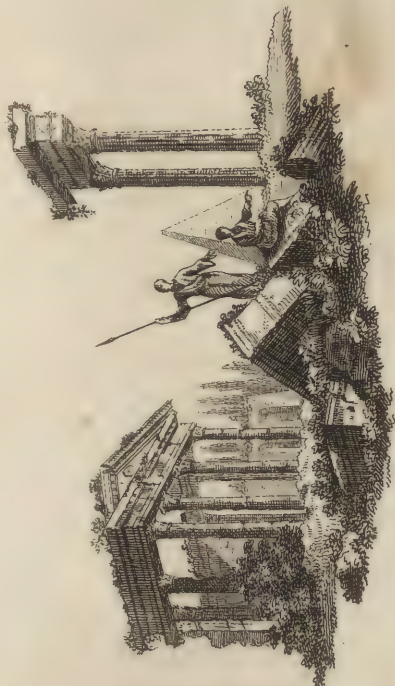












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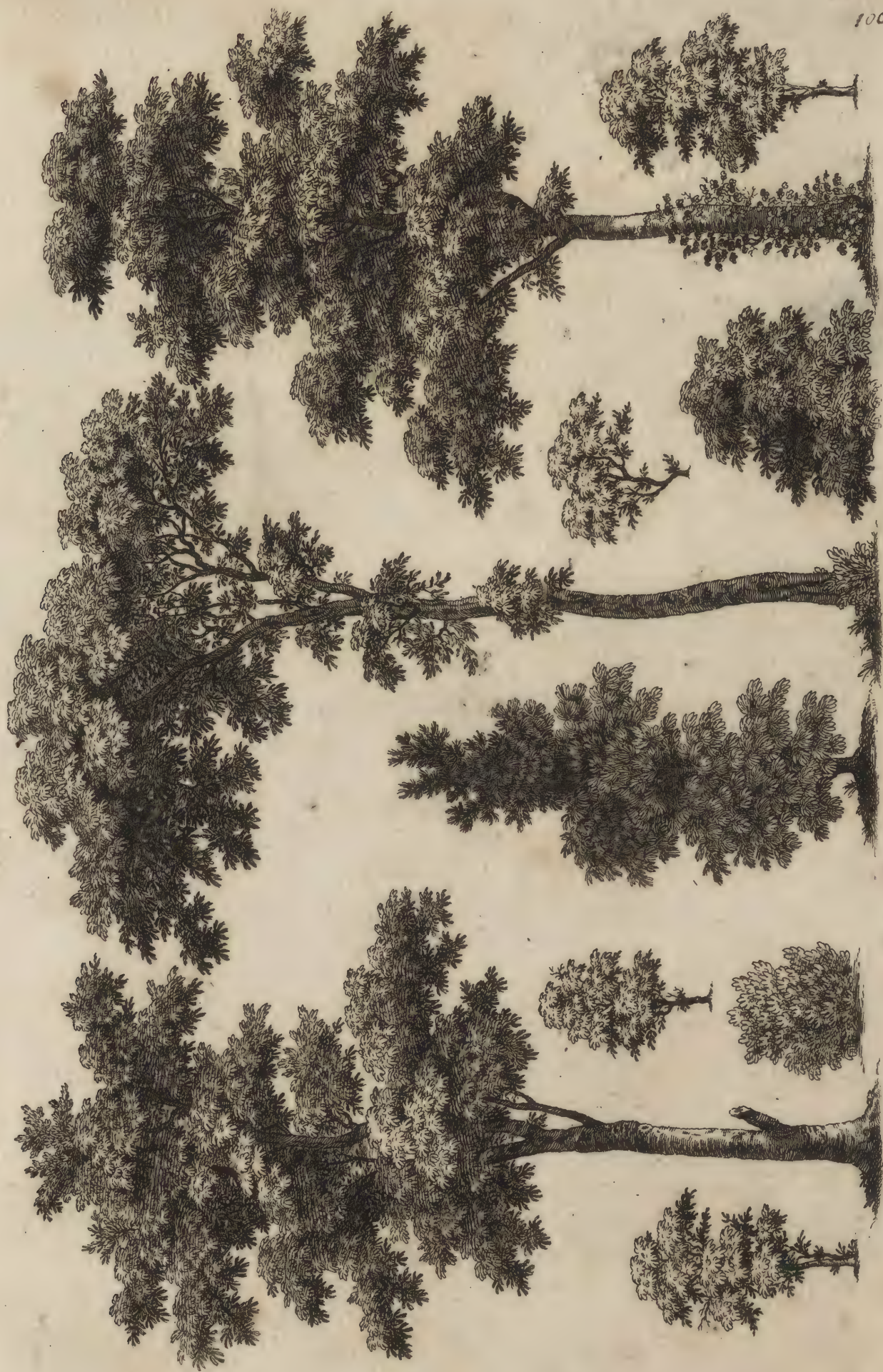




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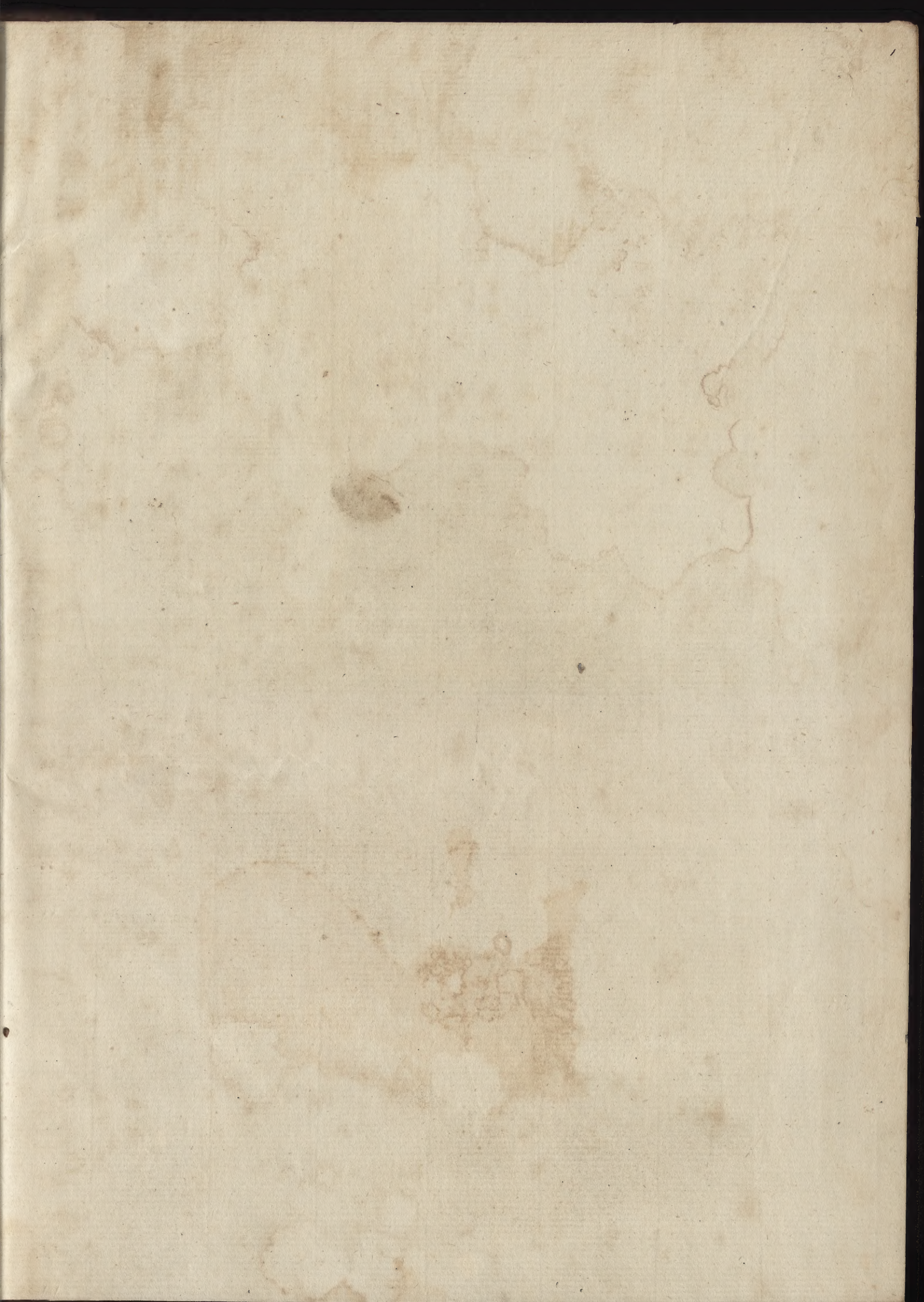


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